

A vintage Kodak Brownie Automatic Movie Camera is shown against a solid yellow background. The camera is a boxy, light-colored model with a flip-up top. The top flap is open, revealing a rectangular window. Below the window is a horizontal strip of 12 small, circular lens elements. To the left of the main lens is a circular dial with a sunburst pattern and numbers 5, 10, 20, 25, and 40. The main lens is a large circular opening with a square aperture in the center. Below the lens is a vertical rectangular slot and a small square window showing the number 25. At the bottom, the word "Kodak" is printed in a stylized font. The camera has a textured, slightly worn appearance.

Brownie Automatic Movie Camera *f/2.3*

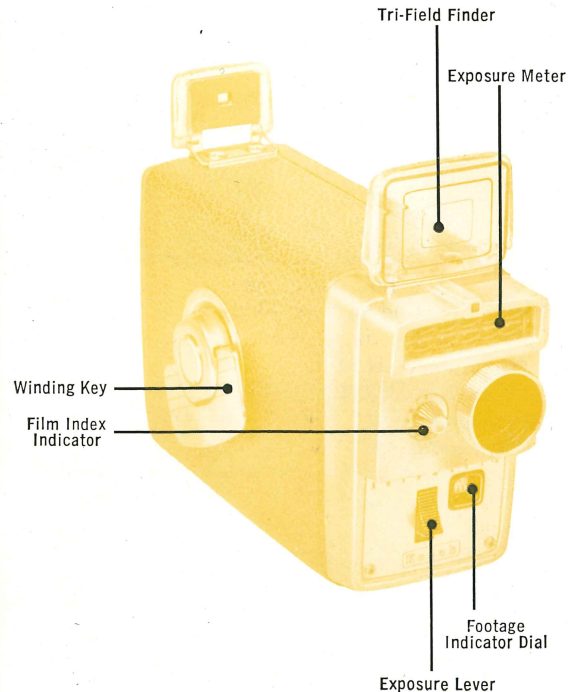
Brownie Automatic Movie Camera *f*/2.3

Simplified moviemaking is here. Picturertaking experience is unnecessary when you own the Brownie Automatic Movie Camera *f*/2.3.

You no longer need to wrestle with the exposure-setting problem. The built-in photoelectric exposure meter accurately measures the existing light and automatically sets the lens opening for you. And all the time you are taking pictures, the meter is standing guard over the lens opening, adjusting it if needed, but always keeping it set for the proper exposure under normal lighting conditions.

If there isn't enough light to make movies, a small colored spot, near the front finder lens, normally yellow when the light is sufficient, will be darkened.

Before making any important pictures — a trip or some special event — it is always well to shoot a roll of film and check the results. This will give you practice in camera operation and provide a check on your equipment. If you have any questions, your dealer will be glad to help.



Kodak Movie Films

Two types of Kodachrome Color Movie Film are available:

Kodachrome Color Movie Film for Daylight reproduces colors with startling realism when exposed under daylight conditions.

Kodachrome Color Movie Film, Type A, for Photoflood Light is color-balanced for photoflood lamps and requires no filter when so used. The film can also be used for taking pictures in daylight with the Kodak Daylight Filter for Kodak Type A Color Films.

NOTE: Each roll of film has additional footage for loading and processing purposes. This is removed at the laboratory before the film has been processed. **When loading your camera, use amount of film specified in loading instructions.** Film exposed in your camera will be returned on a 50-foot roll ready for projection.

Never load in direct sunlight!



loading

The Brownie Automatic Movie Camera can be easily loaded by following the simple steps pictured on pages 2 to 5. The film must follow the arrowed guidelines.

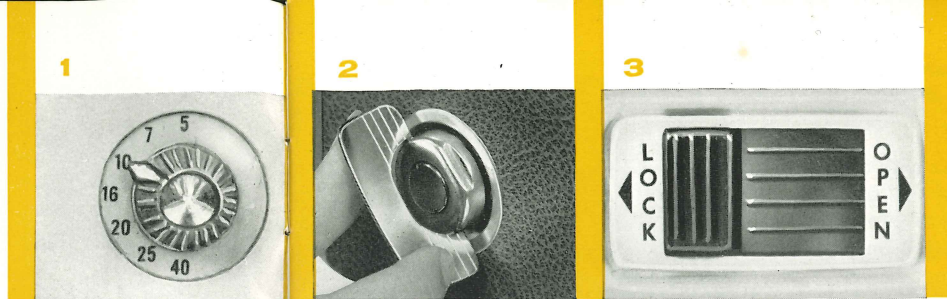
1 Rotate the film index indicator to 10, for Kodachrome Color Movie Film for Daylight — for films with other indexes see page 10.

2 Give the winding key a few turns. Never load the camera if the motor is run-down.

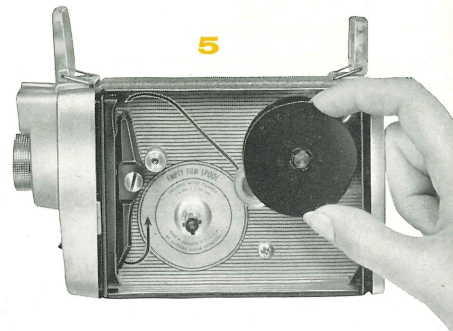
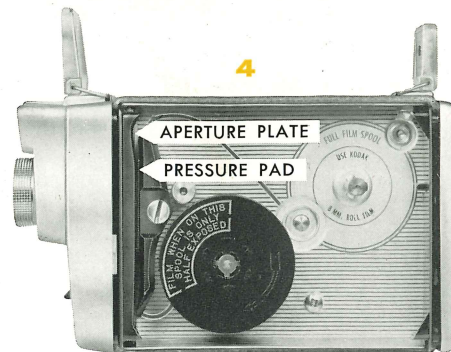
3 Press in the knurled section of the cover latch and slide the latch to OPEN.

4 Lift off the cover. Take the empty take-up spool out of the camera. Remove a spool of Kodak Color Movie Film from its container. Save the metal can and the yellow carton to return the film for processing. Remove the paper band* and pull out about a foot of film. Be especially careful not to let too much film unwind or the film on the spool will be fogged.

5 Place the spool of film on the supply spindle (marked FULL FILM SPOOL). The flange of the spool stamped "Kodak Spool" must be up. Make sure



***NOTE:** Save the paper band. Place it around the exposed film before the film is returned to the metal can.



that the spool is properly seated — the end of the supply spindle should project through the hole in the spool flange.

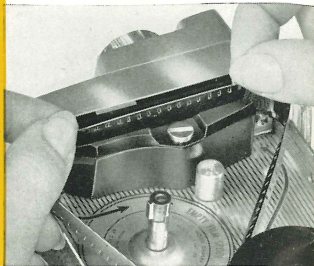
6 Let the film follow the line with the arrow from the bottom of the film spool to the gate. Slide the film down into the gate; that is, between the PRESSURE PAD and APERTURE PLATE (see step 4 on page 2).

7 Push the film all the way down. Leave approximately 9 inches of film below the gate.

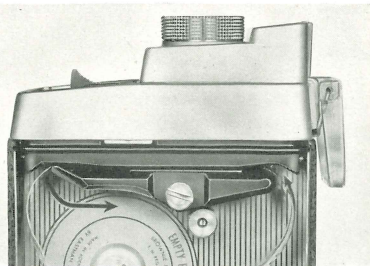
8 Thread the end of the film into the slot in the take-up spool core with the instructions on the spool up. Then wind the slack film, *black side out*, onto the take-up spool by turning the spool in the direction of the arrow. If the film binds between the spool flanges, the flanges are bent; straighten them with your fingers.

9 Place the spool on the take-up spindle (marked EMPTY FILM SPOOL) so that the instructions are up. Turn the spool slightly, if necessary, so that the spool fits all the way down with the end of the spindle projecting through the hole in the spool.

6

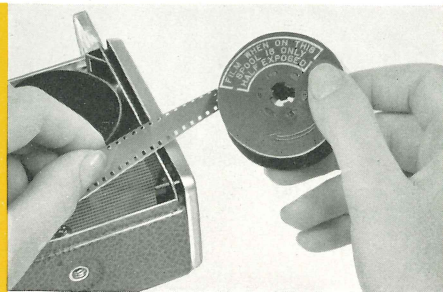


7

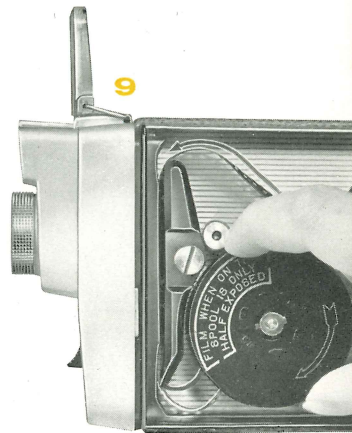


IMPORTANT: Always inspect the gate to make sure it is free of dirt or pieces of film. See page 19.

8



9



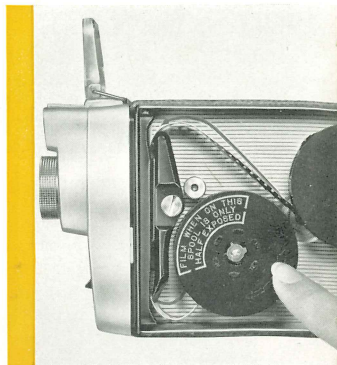
10 After you have loaded your camera, turn the take-up spool with your finger in the direction of the arrow, until the film appears snug on the reel. Check the film flow by pressing the exposure lever to advance 5 or 6 inches of film; no slack film should build up. If the film does not run correctly, recheck the film threading.

11 Replace the cover and lock it by pushing the knurled section of the latch to LOCK. If the cover does not go on, check to see that both spools are seated properly on the spindles.

12 When the cover is on and locked, the L (meaning "loaded") on the footage indicator dial will appear in the footage indicator window. Hold the exposure lever down until the footage indicator dial shows 25. Now you can take pictures.

As you take pictures, the footage indicator dial turns to show you how much film is yet to be exposed.

10



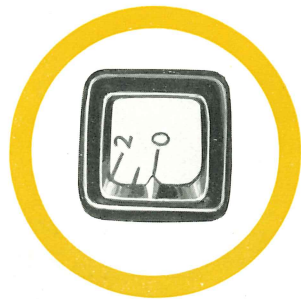
11



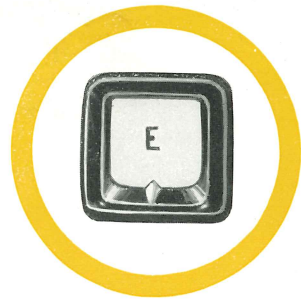
12



EXPOSURE LEVER



No pictures after index reaches 0



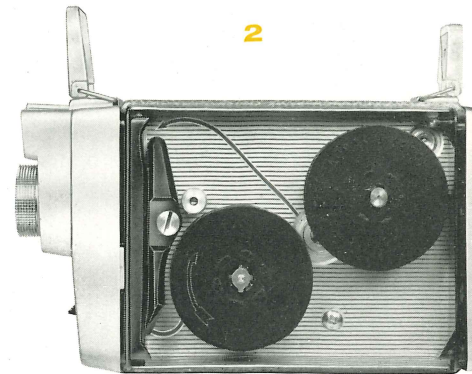
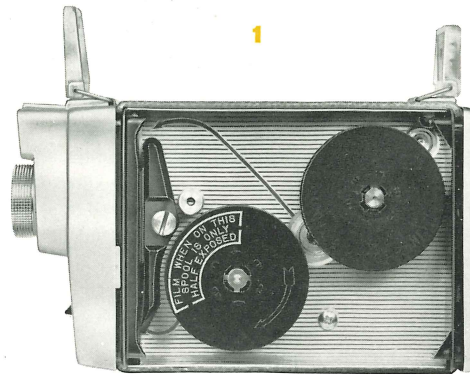
Run motor until index reaches E

rethreading

1 When the film is run through the camera the first time, only one side is exposed. To expose the other side, remove the empty spool, place the full spool on the supply spindle with the instructions down and rethread the film as described in the section on loading. Before rethreading, make sure the gate is free of dirt, pieces of film, or foreign particles.

2 Hold the empty spool with the arrow up, thread the end of the film into the slot, and place the spool on the take-up spindle. *Turn the take-up spool with your finger until the film appears snug on the reel.* Press the exposure lever to make sure that the film is rethreaded properly. Replace and lock the cover. L will appear in the footage indicator dial window. Hold the exposure lever down until the footage indicator shows 25.

Then, make pictures until the indicator shows 0.



film index

The film indexes shown are: 5, 7, 10, 16, 20, 25 and 40. Ten is the index for Kodachrome Color Movie Film for Daylight and Kodachrome Color Movie Film, Type A, for Photoflood Light, with Kodak Daylight Filter for Type A Color Films; sixteen is the index for Kodachrome Color Movie Film, Type A, for Photoflood Light, with no filter.

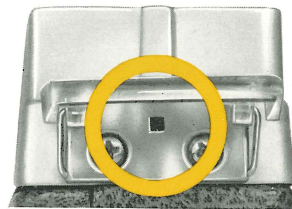
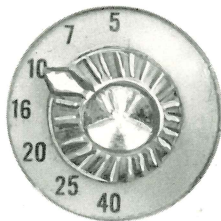
Under certain conditions better exposure is obtained by modifying the film index setting, page 15.

exposure

With the film index correctly set, aim the camera at the subject you wish to film. The exposure meter measures the light reflected from the subject. After measuring the light, the exposure meter automatically sets the proper lens opening. To make movies all you need do is press the exposure lever.

insufficient light

Aim the camera at the scene you wish to photograph. If there isn't enough light to make movies, a



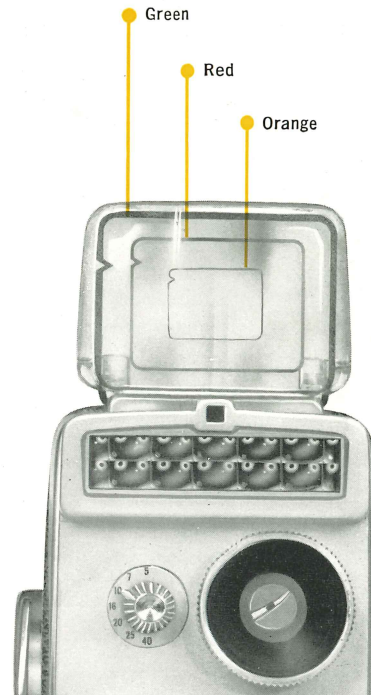
small COLORED SPOT, near the front finder lens, normally yellow when the light is sufficient, will be darkened.

nearness to subject

The Brownie Automatic Movie Camera is of the fixed-focus type and needs no focusing. However, for sharp pictures, the subject should be no closer to the camera than the recommended distance. In bright sunlight, movies can be made as close as 3½ feet to the subject; under poor lighting conditions stay at least 8 feet from the subject.

finders

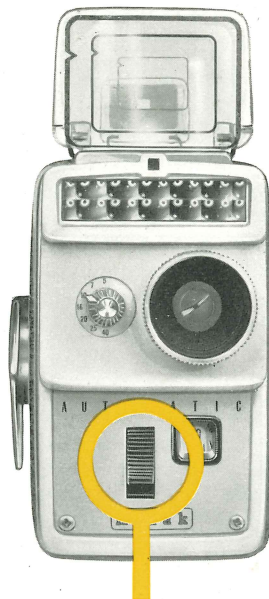
The tri-field front finder of your camera is designed to show the field of view for the 13mm standard lens built into the camera, and also the two Converter Lenses described on page 20. Each colored rectangle shows the field covered by one of the lenses — *the red rectangle shows the field of the standard lens in the camera*, the green rectangle shows the wide-angle field, the orange shows the



telephoto field.

Because the finder and the lens are separated, they do not "see" quite the same view. This effect is called parallax and is especially noticeable in close-ups. When you look through the finder, notice that there is a pointer in the upper right portion of each of the rectangles. These pointers are used to show the top of the picture when close-ups are being made. Since the close-up distances vary with the lens being used, refer to the table below whenever you make close-ups. For easier use, ranges rather than specific distances are listed.

	Lens	Top of Picture Under Pointer When Film-to-Subject Distance is
	9mm (Converter)	1½ to 3 feet
	13mm	3 to 5 feet
	24mm (Converter)	5 to 8 feet



For short runs, press the lever slightly downward.
For continuous running, press fully downward.

winding and starting the motor

Be sure that the exposure lever is not locked in the running position. Lift the winding key and turn it clockwise until the spring is wound tightly. Fold the key flat against the camera; otherwise it will turn.

To start the motor of your Brownie Automatic Movie Camera, press the exposure lever slightly downward. To stop the motor, release the lever. When you press the exposure lever or release it, avoid moving the camera. Such motion will cause unsteady projected pictures.

If you want to get into the picture yourself, mount the camera on a tripod or other firm support; press the exposure lever fully downward to allow the motor to run continuously. To stop the motor, press the exposure lever upward.

operating

For hand-held operation, hold your Brownie Automatic Movie Camera steady and make no sudden movements while you are taking pictures. Grasp



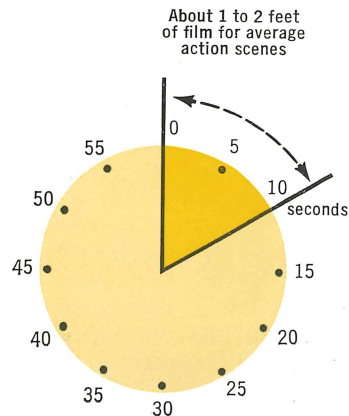
the camera firmly with both hands and brace your elbows against your body. The exposure lever can be operated with either the right- or left-hand index finger, whichever you find more convenient.

Before each scene, check the setting of the film index indicator, make sure the motor is wound and that there is sufficient light to make movies; then press the exposure lever to take the picture.

Steadiness is of greatest importance when you are making movies. Any unsteadiness while taking the pictures, particularly with the telephoto converter in place, will be greatly accentuated when the film is projected. For steadiest pictures, mount your camera on a tripod or some other firm support. A tripod socket is built into the base of the camera.

scene length

Usually, about 1 to 2 feet of film is the proper length for average action scenes. This amounts to about 5 to 10 seconds of taking time. Naturally, some scenes you will want to make longer than others — let the length of each scene be governed



by the nature of the subject. For example, a series of landscape shots might well be made longer than scenes which include brief, fast-moving action. Since the camera motor will drive about 10 feet of film at a winding, don't try to film scenes that will run longer than about 40 seconds without rewinding.

A good way to time a scene is to count slowly and deliberately to yourself, "one and one thousand, two and one thousand, three and one thousand — etc." You can time scenes with surprising accuracy by this addition of "and one thousand" to each numbered second.

hints on using the exposure meter

The exposure meter reads the average over-all brightness of the field covered. If the field is evenly illuminated and lacks great contrast, the exposure provided by the exposure meter can be used without change. This applies also when the highlight and shadow areas are about the same size and of equal interest value.

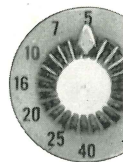
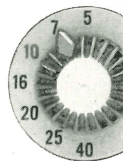


Under certain conditions, better pictures are obtained by modifying the use of the meter — in this case a modification of the recommended film index may achieve a result which is more suitable for you.

For example, with Kodachrome Color Movie Film for Daylight, the film index is 10. With a light-colored subject, occupying half the field, against a dark background, the exposure meter reads the over-all brightness, resulting in an overexposed picture of the subject. To compensate for this overexposure, change the film index from 10 to 16 if the difference in brightness between principal subject and background is moderate, or from 10 to 20 if the difference is considerable.

If the subject is dark, compared to the background, change the film index from 10 to 7 for a moderate difference in brightness and from 10 to 5 if the brightness difference is considerable.

Be sure to reset film index to 10 if you compensated for scene difference as described above.



filming tips

Hold the camera still and steady as possible when making movies — let your subject do the moving.

Panning, a term which means to swing the camera horizontally to cover an extended view, should be used only in rare instances. Try to film an extended scene by a *series* of views; swing the camera *between* shots, overlapping each scene slightly.

Panning can give unpleasant effects when projected on a screen. The trick is to use a tripod, or plant your feet solidly on the ground and pivot from the waist. Always pan very slowly — a good rule of thumb is to pan twice as slowly as you think you should.

Never pan on nearby objects.

Sometimes it is necessary to follow the action of a moving object, such as a running child, or a racing auto. Try to keep the subject centered in the finder. It is a good idea to plant your feet solidly on the ground and pivot from the waist.

Follow these simple tips and you will be rewarded with better movies.



unloading

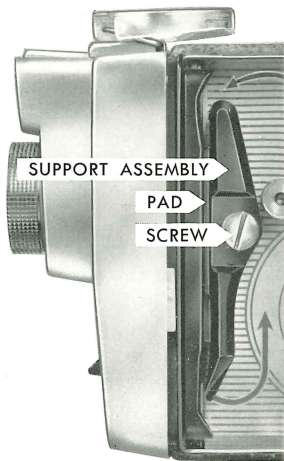
When the film has been run through the camera for the second time, hold the exposure lever down until the footage indicator reads E. Remove the full spool of film. Place the paper band around the film and place the film in the metal container. Return the metal container to the yellow carton.

You can have your film processed as follows: (1) take exposed film to your dealer who will arrange for processing (specify the processor, if you desire) or (2) mail the exposed film directly to a Kodak Laboratory (as described below), or to any laboratory that offers such a processing service.

To mail your film to a Kodak Laboratory, first purchase a Kodak Prepaid Processing Mailer, PK59, from your dealer. Then, following carefully the instructions on the Mailer, send the exposed film directly to a Kodak Laboratory. After processing your film, the laboratory will mail it directly to you.

camera care

This lens has been Lumenized — treated to avoid reflections, flare, and scattered light. The tinted appearance of the lens is due to this treatment.



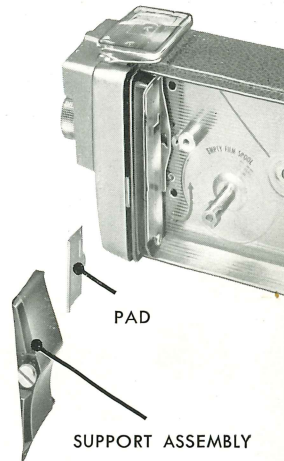
Cleaning the Optics: The lens is built into the camera and cannot be taken out for cleaning. If the optical system needs cleaning, first blow away any dust or grit from the surface; then wipe the surface with a clean, soft, lintless cloth wrapped around a match stick. Never use a metal object.

Cleaning the gate: To clean the gate, first remove the film spool from the camera. Loosen the coin-slotted pressure pad support screw and lift out the pressure pad SUPPORT ASSEMBLY. Remove the pressure pad.

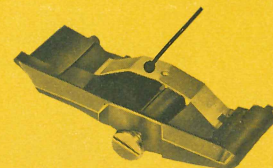
Carefully clean the polished surface of the gate and pressure pad with a slightly moist cloth; do not scrape the track with any metallic object. Then polish the parts with a clean, soft, lintless cloth. Make sure the parts are dry.

Put the pressure pad back in place with the tee fitted into the slot in the bottom of the gate and the rail on the pad facing toward the back of the camera. Carefully replace the pressure pad support assembly to which is attached the PRESSURE PAD SPRING. Tighten the pressure pad support screw.

Never oil the camera.



PRESSURE PAD SPRING



auxiliary equipment

serial number

Each Brownie Automatic Movie Camera has a serial number stamped on the bottom edge of the back plate. Make a note of this number for your records.

Converter Lenses

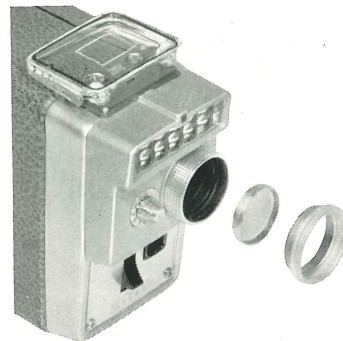
Converter Lenses specifically designed for the Brownie Movie Cameras are available from your Kodak dealer.

The Kodak Wide-Angle Converter reduces the focal length of the lens to increase the angle of view and obtain wide-angle effects; the Kodak Telephoto Converter increases the focal length to nearly double the image size at the same camera-to-subject distance.

The front finder of the camera outlines the field of view for these lenses — green rectangle (Wide-Angle) and orange rectangle (Telephoto).

Kodak Combination Lens Attachments

If you wish to use the Kodak Daylight Filter for Kodak Type A Color Films, Kodak Skylight Filter or Kodak Portra Lenses a Series 4 Retaining Ring, for holding these attachments in place, may be obtained from your dealer. A Kodak Lens Hood, also available from your dealer, can be used in place of a retaining ring.



Movie Lights

Make indoor movies as easy as sunny-day shots. Attach to the tripod socket of your camera and keep illumination always on the subject because they move with the camera. Handle is removable for convenient storage.

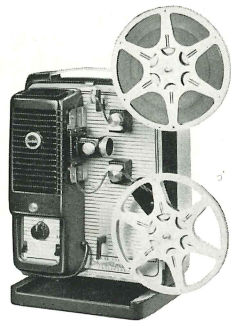
A Brownie 2-Lamp Movie Light and a Kodak 4-Lamp Movie Light (Model 1) are available.

You can use automatic movie cameras on a movie light bar quite effectively. You do not need to judge lamp distance. Set the film index indicator to 16 for Kodachrome Color Movie Film, Type A. Picture results are best when the subject is close to a background of medium or light tone.

No allowance need be made for lamp blackening—the exposure meter does it for you. However, be sure to keep within the distance given for the largest lens opening on your movie light bar.

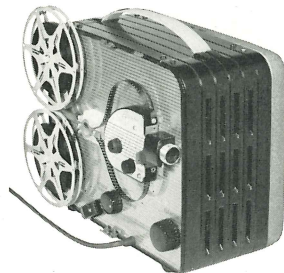
Kodak Showtime 8 Movie Projectors

The Kodak Showtime 8 Movie Projectors, with extra-efficient optical system, show 8mm movies at their best and brightest. Smartly styled, light and easy to operate. Equipped with an ultrafast f/1.6 Lumenized lens that, with its other optical features, allows remarkable screen brilliance. Accept 400-foot reels. Choice of models.



Brownie Movie Projectors

Wonderful compactness and convenience are yours with this low-cost movie projector. Projector provides forward projection, stills, reverse, and power rewinding. Available in a choice of 300- or 500-watt models — ideal teammate for your camera.



Brownie Movie Titler Outfit

A complete outfit for title making and close-up photography. When the Brownie Automatic Movie Camera f/2.3 is used with the titler outfit, use a black background or no background at all. Set the film index at 7 for best exposure.

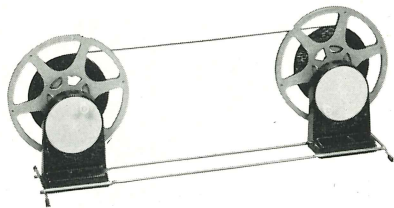
Field Case

To protect your camera, order the Kodak Field Case for the Brownie Movie Camera, Open Finder Models. To make movies merely swing the top of the case down.



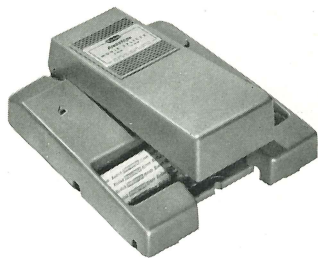
Kodak Movie Rewind

Consists of a pair of rewinds, each of which has a 4 to 1 gear ratio, and a wire bracket into which the rewinds are inserted for use and from which they can be withdrawn for easy storage. Capable of handling all size reels up to and including 400 feet.



Kodak Presstape Movie Splicer

New, easy-to-use dry splicer. Uses a pressure-sensitive adhesive tape to make film splices. Makes notched cuts for butt joints — thin and durable.



G U A R A N T E E

Within a year after purchase, any repairs necessary to this Brownie Automatic Movie Camera due to a defect in materials or workmanship will be made or, at our option, the camera will be replaced without charge. No other warranty or guarantee, express or implied, shall be applicable to this equipment. Nor are we responsible for loss of film, for other expenses or inconveniences, or for any consequential damages occasioned by the equipment.

In case of unsatisfactory operation, the camera should be sent directly or through a Kodak dealer to Eastman Kodak Company or a repair firm authorized by us to make such repairs. It should be accompanied by a description of the trouble encountered and other available information regarding the camera, including the date and place of purchase.

Kodak

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

PT. NO. 151092
1-59-CH-FE

Printed in the United States of America